

Sri Krishna Kathamrita

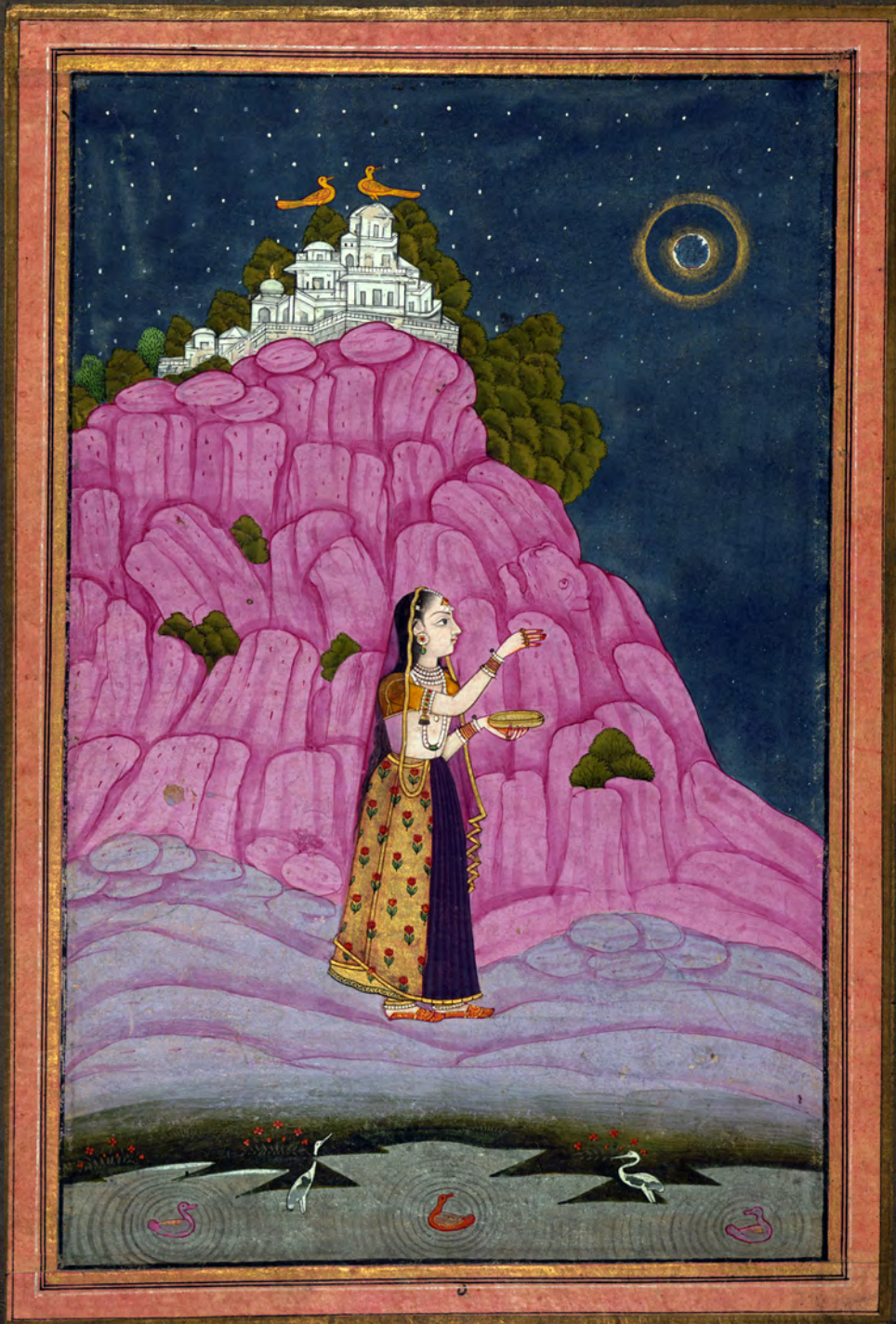


Bindu

Issue 606

abhisārikā-nāyikā

The Suffering of the Anxiously Waiting Heroine





Sri Krishna Kathamrita Bindu

Fortnightly email mini-magazine from Gopal Jiu Publications

Issue No. 606

Śrī Indirā Ekādaśī

17 September 2025

Highlights

• SEARCHING AND SEEING

His Divine Grace A.C. Bhaktivedanta Swami Prabhupada

• KRISHNA'S COVERED FORM

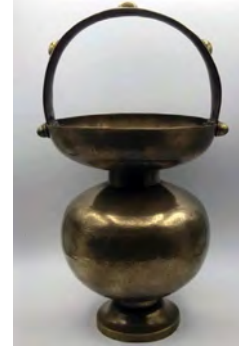
Srila Rupa Goswami

• RADHA-PREMA, THE SUPREME GURU

Sri Srimad Gour Govinda Swami Maharaja

• DRESS OF THE YOGINI, PART 3

The medieval Gaudiya Vaishnava poet Raghunandan Goswami



SEARCHING AND SEEING

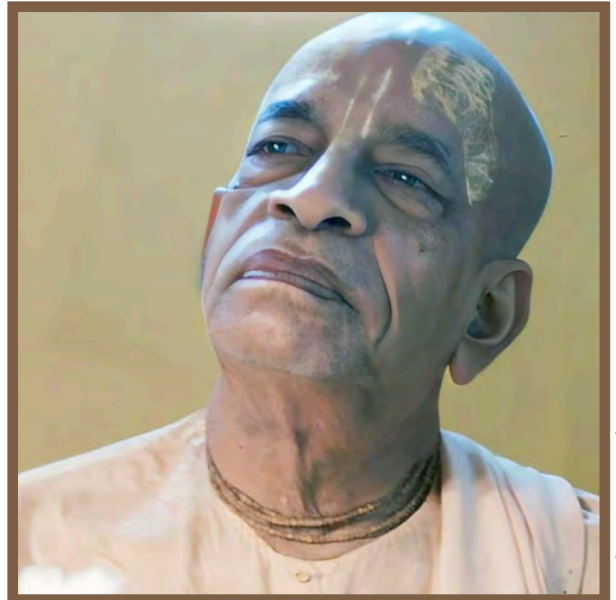


His Divine Grace

A. C. Bhaktivedanta Swami Prabhupada

There are still many devotees of the Lord lingering there [in Vrindavan] in ecstasy in search of Krishna and his childhood associates, the *gopīs*. It is not that such devotees meet Krishna face to face in that tract of land, but a devotee's eagerly searching after Krishna is as good as his seeing him personally. How this is so cannot be explained, but it is factually realized by those who are pure devotees of the Lord. Philosophically, one can understand that Lord Krishna and his remembrance are on the absolute plane and that the very idea of searching for him at Vrindavan in pure God consciousness gives more pleasure to the devotee than seeing him face to face. Such devotees of the Lord see him face to face at every moment. 🍊

— Purport to *Bhāg.* 3.1.24



Unknown potographer

KRISHNA'S COVERED FORM



*Srila Rupa Goswami's
Bhakti-rasāmṛta-sindhu 2.1.20-21*

anya-veśādinācchannaṁ svarūpaṁ proktam āvṛtam

Text 20: The covered *svarūpa* is explained: The *svarūpa* is called covered when it is covered or disguised by others' clothing.

Cover: *Abhisārikā-nāyikā*. Radharani as the heroine anxiously waiting for her lover. *Rāgamālā* series painting by an unknown artist. C. 19th century.



Krishna approaches Radha in the disguise of a gopī

*mām snehayati kim uccair mahileyam dvārakāvarodhe 'tra
ām viditam kutukārthī vanitā-veśo hariś carati*

Text 21: An example of a disguised svarūpa is given: “Why does this queen in the inner chambers of Dwarka attract me so much? Ah! I can understand that Krishna has assumed the dress of a queen out of curiosity and is wandering about the palace.”

Srila Jiva Goswami's Commentary: These are the words of Uddhava. The attraction caused by the queen is the same as that directed to the Lord. This incident is supported by the show of Krishna's power of yoga-māyā in Dwarka described in the *Bhāgavatam*:

*avyakta-lingam prakṛtiṣv antaḥ-pura-grhādiṣu
kvacic carantaṁ yogeṣaṁ tat-tad-bhāva-bubhutsayā*

Somewhere Krishna, the Lord of mystic power, was moving about in disguise among the homes of ministers and other citizens in order to understand what each of them was thinking. (*Bhāg.* 10.69.36) 🍌

— From *Śrī Bhakti-rasāmṛta-sindhu*, with commentaries of Jiva Goswami and Vishwanath Chakravarti Thakur. English translation by Bhanu Svami. Sri Vaikuntha Enterprises. Chennai. 2006.

RADHA-PREMA, THE SUPREME GURU



Sri Srimad Gour Govinda Swami Maharaja

Rādhā-prema is vibhu vastu, guru vastu, it is the supreme guru. *Rādhā-prema* is *anādi*, without beginning and unlimited. There is no limit to it. It is incomparable, it cannot be compared to anything.

Rādhā-prema has no limit. It is unlimited, yet it increases. How can you conceive of it? That is *nitya-varadhana*, it is eternally increasing and increasing. In *Ujjvala-nīlamanī* Srila Rupapada describes four types of *viraha*, separation, and four types of *milāna*, union. *Viraha*, separation, is the topmost level of *prema*. In *viraha*, you cannot describe the *ānanda*, the pleasure you get in the heart. *Viraha* means external separation, but internal union. This union is in the heart. Externally, Krishna is away, but internally he is in the heart. There is internal union. That is *viraha*. 🍌

— From *The Last Limit of Bhakti*, chapter three. Gopal Jiu Publications. Bhubaneswar. 1994.



Painting by by an unknown artist. Deccan school. 1720-1730.

Krishna feeling separation due to Radharani's sulky anger

Unknown artist. Possibly from Mankot, Punjab Hills, circa 1700-10.



Radha as the proṣita-bhartṛkā nāyikā — the heroine longing for Krishna in separation

DRESS OF THE YOGINI PART THREE



From Śrī Rādhā-mādhavodaya
By Raghunandan Goswami

For more about Raghunandan Goswami see Bindu issue 604. The story continues from Bindu issue 605.

latilāra mukhe śuni e sava vacana
rādhikā huikāra chāḍi kāndi tāñre kana
sakhī mora bhāgya ha-iyāche baḍa duṣṭha
teñi torā sakalei ha-itecha ruṣṭa

Having heard all these words of Lalita, Radhika then began to wail. She cried, “Oh friend! My fate has turned very wicked, for I have given you and Vishakha so much pain too.” (69-70)

ye hetuka kahitecha bhūli yei vāñi
e saba mora prati krodhe ei māni

krodha nā ha-ile pāra kabhu ki kahite
jīvana-vallabha śyāme piriti bhāngite

[Radha continued,] “All that has transpired is precisely why you told me [not to entertain any love for him,] and yet, I mistakenly did not heed your counsel. If I had not become enraged, then

I would not have uttered all those words. Anger broke the love between Shyama, the darling of my life, and myself.” (71-72)

dekha dekha yāñra lāgi gela dhārma bhaya
kulera gaurava āra lāja haila kṣaya

yāra pade diyāchi e tanu mana prāna
yāhā bine ekakṣaṇe haya kalpa bhāna

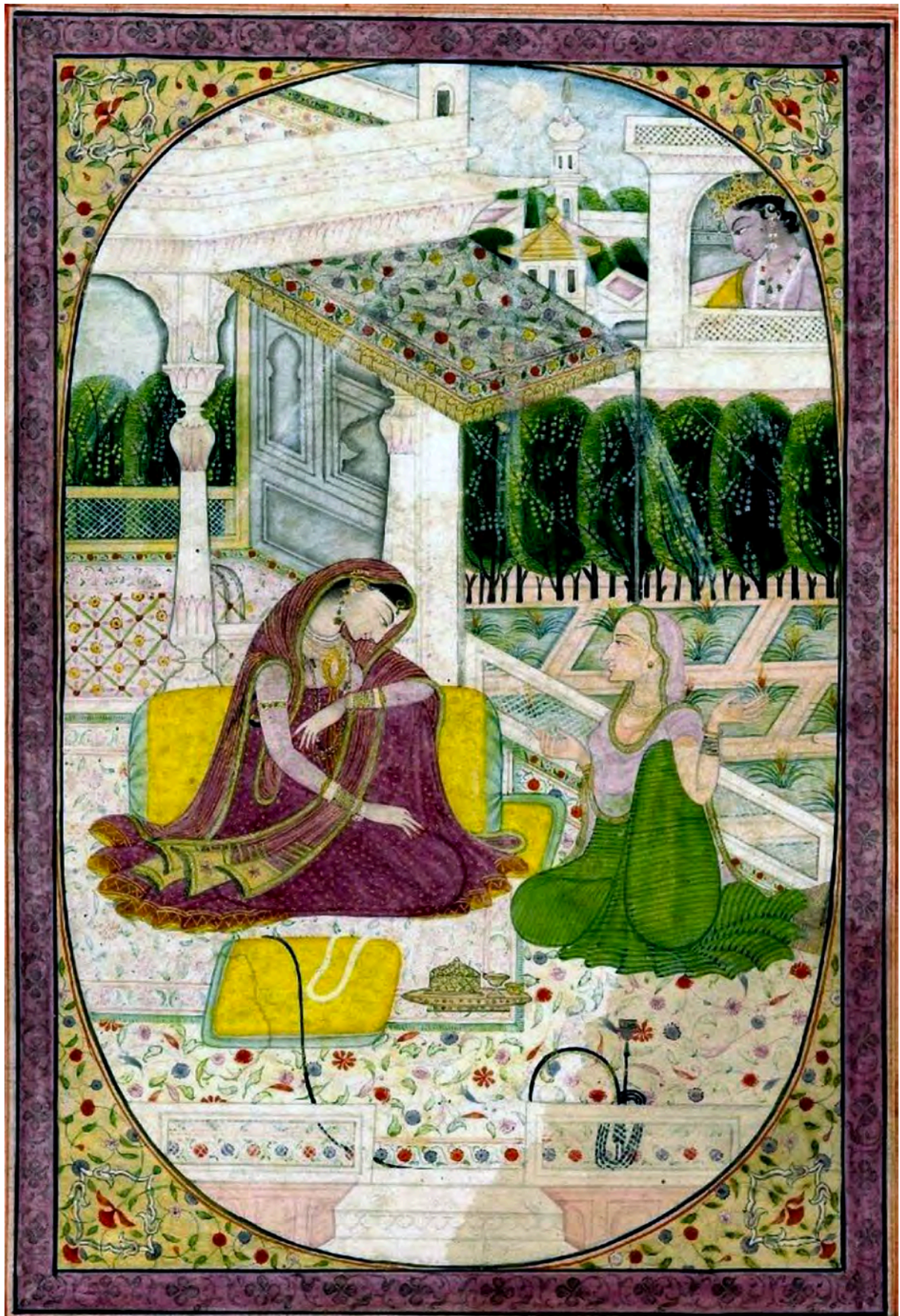
tāhe prema tyajile ki jīvana thākaya
jala vine mīna kothā parāṇa dharaya

[Radha recalls,] “As I would gaze and gaze upon him, all my dharma and fear fled far away. My family prestige, and all my modesty were utterly destroyed. Without him, unto the feet of whom I had given my very *mana* and *prāna* (my mind and my life), the burden of a moment feels like a *kalpa*. Having disowned his love, what kind of life do I have now? I feel like a fish trying to remain alive without water.” (73-75)

ekhana thākaye yāhe abhāgīra prāṇa
karaha tāhāra prati upāya vidhāna

dekhite nā pāi tāra se cānda vadana
kṣaṇa kāla sthira nāhi haya mora mana

[Radha goes on,] “And yet [despite feeling herself to be like a fish out of water] the life of this unfortunate one remains! O kindly furnish me with



A Pahari Kangra style painting by an unknown artist. Late 18th century

Krishna secretly looks on as a gopī advises Srimati Radharani



The gopīs serve and console Radharani during her separation from Krishna

some precepts [or wise counsel, or some remedial prescription], for now [such is my predicament that] unless I can behold his moon-like face then my mind can by no means maintain a steady composure for even a moment.” (76-77)

*tāhe tāra sei saba sudhā sama vāñī
hṛdaye jāgiyā dhairaye kare khāni khāni*

“His nectar-like words [which issue from his moon-like face] constantly awaken in my heart and break my heart to pieces.” (78.)

*āra ye karila bandu anucita kriya
tāhā bhāvi buka jena jāya vidariya
tāhe punah madana bindiche bahu śara
jāhāte ha-ila mora tanu jvara jvara
ataeva upāya ki kari dekhite pāba tare
tāhāra upāya śīghra balaha āmāre*

“My heart breaks yet again as I recall all my improper behaviour toward him, and now Cupid pierces my heart too, with countless arrows, which cause my every limb and mind to burn like a fever.

Therefore, tell me of some way how I may soon attain the sight of him!” (79-81)

*kulera kalañka āra ayaśa āmāra
ye hayeche nivṛtti nā habe kabu tāra
yadi vā tāhāi haya tabhū prāṇeśvare
prema bhāṅgibāra kathā sahe nā antare
dekha dekha aṅgāra lāgiyā konajana
haste pāi cintāmaṇi kare upekṣaṇa*

[Radha then announces,] “The scandalous disgrace with which I have stigmatised my family, and my very personal disrepute, will never leave me. So let all that remain, but as he is the Lord of my life, my heart can by no means endure the severing of our love. Someone may have a bad reputation, but that does not mean that if a touchstone were to fall into their hands they would throw it away [or disregard it]. [Despite the ignominious impropriety of her love for him, she will not let go of her *cintāmaṇi*-like Lord.] (82-84)

*tāhe puna yāhā vine prāṇa nāhi rāya
tāhe prema bhaṅga kathā kemane ghaṭāya*



Kangra painting by an unknown artist. Circa 1810 to 1820.

Virahiṇī nāyikā — the heroine in separation



Radharani bows down to Krishna's footprints

ataeva yadi cāha āmāra jīvana
tabe kona mate tāre karāo daraśana
nā dekhite pāile se śrī mukha tāhāra
kona mate mana sthira habe nā āmāra

[Radha concludes,] “As I cannot live without him, I do not understand how our love could ever have managed to break [in the first place]! Therefore, if you wish to see me alive, then, somehow or other, let me have his darshan! If I cannot behold his charmingly beautiful face, then I cannot make my mind steady.” (85-87)

viśākhā kahena sakhī se bahu vallabha
karīleo ādara nā haya se sūlabha
tāhe tumi kariyācha baḍa anādara
ki kari dekhite pābe puna se nāgara
cali gela kothā seha kari abhimāna
dekhite pāiba tāre gele kona sthāna

“But sakhī!” said Vishakha, “He is known as bahu-vallabha (having many mistresses) and although you love him, he is not so easy to attain. Besides, considering that you behaved in the most unloving manner, how can you expect to even see that nāgara (a paramour expert in the arts of dalliance) again! Who knows just where he went in a fit of pique (offended state of mind) and so where exactly will you go to see him?” (88-90)

yadi vā dekhite pāi tabu nā āsibe
abhimāne āmādera kathā nā śuniba

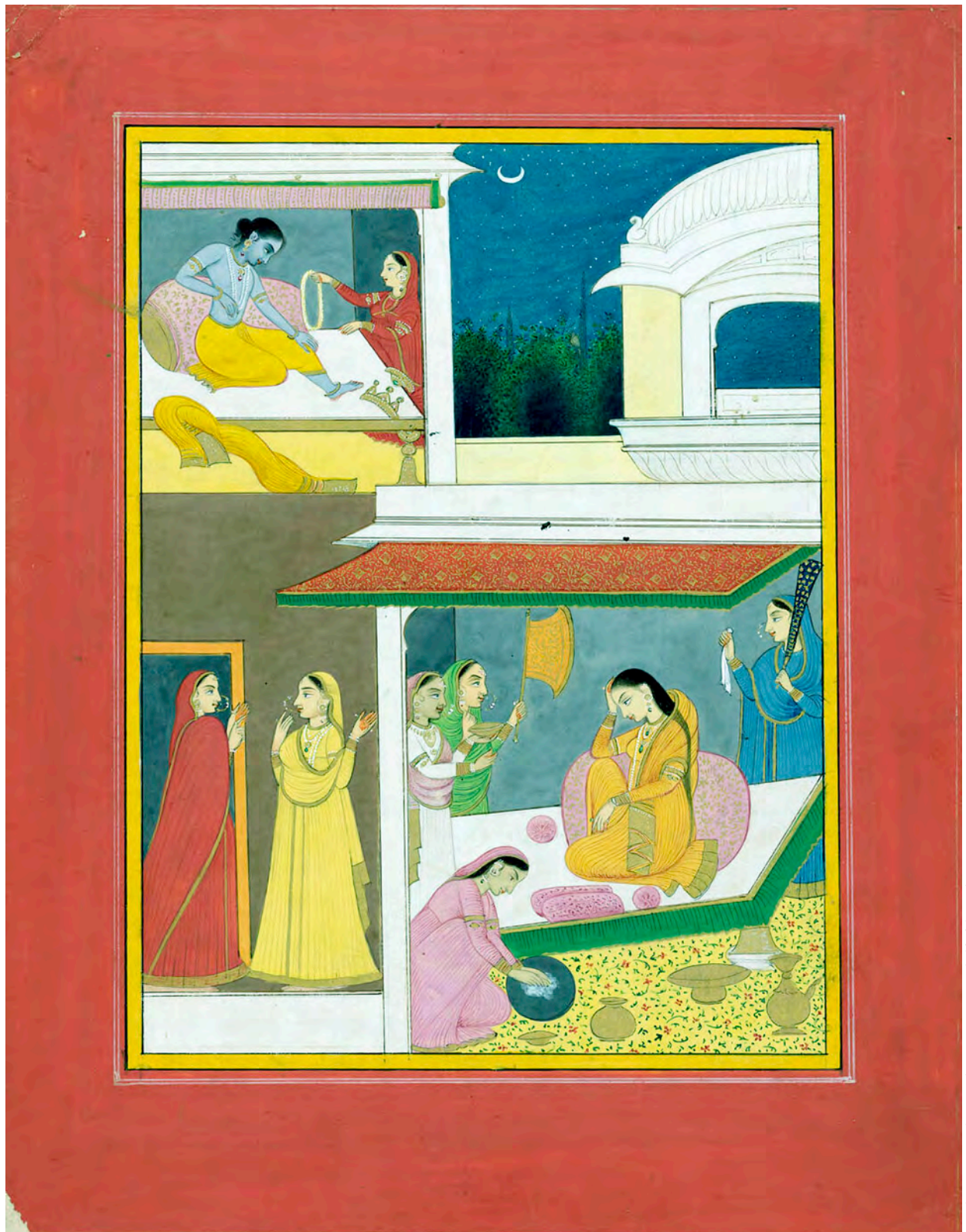
ataeva tāra prati utkaṇṭhā chāḍiyā
bhavane basiṃyā thāka niścanta ha-iyā

(Vishakha continues) “and even if we do happen to see him, as we sorely displeased him, he may not even listen to our words. Therefore, give up all your longings for him, and keep yourself here, within the confines of your chamber, and quite free from all worry.” (91-92)

viśākhāra eta vāṇī kariyā śravaṇa
kahena rādhikā tāñre sajala nayana
sakhī jadi torā āmāra prati
ha-ile sakale nidaya mati
tabe bujhi prāṇa bandure āra
dekhite nā pāba āmiha chāra
yadi nāi pāi dekhite tāya
tabe kibā phala rākhiyā kāya

Having thus listened to Vishakha’s words of counsel, Radhika, with tears in her eyes, said, “Sakhī, if your heart feels so unkindly disposed toward me, then I must acknowledge that this worthless one will never see her prāṇa-bandu again! But yet, if I cannot attain the sight of him, then it is fruitless to continue on in my body!” (93-96)

se yāhāra prati vimukha haya
tāhāre vācite ucita naya
ataeva deha garala āni
khāiyā tyajiba e chāra prāṇī
yadi torā viṣa āni deha
tabe hrade dubi tyajiba deha



Pahari painting by an unknown artist. First half of the 19th century.

The pangs of separation



By an unknown artist. From Bikaner. 19th century.



A vintage window shutter painted with Radha and Krishna

ekamātra kheda rahila cite
nāhi pālāma tāre dekhite

[Radha continues,] “Those to whom he has turned his face away from, it is not proper that they remain alive! Therefore, bring me poison. I will eat it and abandon this worthless life. If you [Lalita and Vishakha] bring some poison to me, [having eaten it] it shall sink [or descend] into my heart, and I shall resign this body. My only regret being that I did not get to see him again!” (97-100)

sei citrapaṭa āniyā deha
hṛdaye dhariyā tyajiba deha

ihāteo gauṇa nā kara āra
e duḥkha sahana hayeche phāra

eteka kahiyā kāndena rāi
dui sakhī kana bedanā pāi

[Radha then makes another request:] “Bring me the *citrapaṭa* [the amorous portrait of Krishna] and I shall bear his vision [as portrayed in the sketch] within my heart and then renounce my body. [Bring the portrait and] delay no longer, for I cannot endure this increasing pain. Having uttered these words, Radha broke into tears, and her two *sakhīs*, now in considerable pain too, spoke unto Radha as follows: (101-03)

[**Note:** Radha could also just mean that she intends to hold or clasp his picture to her heart, or chest, and then die. The phrase, “*hṛdaye dhariyā*” in the verse (101) can have several meanings, including “hold”, or “bear within”, or “in the heart”. Raghunandan Goswami, described earlier in *Rādhā-mādhavodaya*, that the painting was previously made by Vishakha to augment Srīmatī Radharān’s *pūrva-rāga*, her feelings of attraction to Krishna before meeting him. 🍌 [Continued in the next issue.]

— English translation by Jagannath Mishra Das, from Raghunandana Goswami’s *Śrī Śrī Rādhā-mādhavodaya*, pages 180 to 194. Published by Niradachandra Chakravarti. Kolkata. 1312 Sal. (1905 CE.) Bengali.

SRI KRISHNA KATHAMRITA BINDU

A free bi-monthly service provided by Gopal Jiu Publications

Gopal Jiu Publications is a section of the International Society for Krishna Consciousness, Founder-Acharya: His Divine Grace A.C. Bhaktivedanta Swami Prabhupada.

Quotations from the books, letters, and lectures of His Divine Grace A. C. Bhaktivedanta Swami Prabhupada ©Bhaktivedanta Book Trust. All other materials, unless specified, © ISKCON Gopal Jiu Publications. All rights reserved. Blanket permission is given to redistribute Bindu in electronic or print form provided no changes are made to the contents.